DOCUMENT RESUME

ED 219 663 CG 016 086

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TITLE Second Careers in Art and Craft Fairs.
PUB DATE Nov 81
NOTE 28p.; Paper presented at the Joint Annual Meeting of the Scientific Gerontological Society (34th) and the Scientific & Educational Canadian Association on Gerontology (10th), (Toronto, Ontario, Canada, November 8-12, 1981).

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Aging (Individuals); *Career Change; *Craft Workers; Handicrafts; Job Satisfaction; Middle Aged Adults; *Midlife Transitions; Older Adults; *Participant Satisfaction; Peer Relationship; Quality of Life; *Retirement
IDENTIFIERS *Art Fairs; *Second Careers

ABSTRACT

Much research has focused on retirees and disengagement from prior work roles. One neglected variation is entry into second careers. Seventy persons, aged 50 to 87, who had retired from or left one occupation and taken up a second career selling their work at art and craft fairs, were interviewed. Respondents had held a variety of responsible positions, but frequently viewed their jobs as routine and devoid of creative satisfaction. Almost all reported a high degree of personal satisfaction in their new career, in being independent, and in total control of their work world. Further benefits cited included having travel opportunities, meeting people, keeping busy, and developing camaraderie among artists and craftsmen. Since participation required collaboration with spouses, increased levels of marital satisfaction were also reported. (Author/JAC)

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SECOND CAREERS IN ART AND CRAFT FAIRS

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SECOND CAREERS IN ART AND CRAFT FAIRS[1]

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Research on aging has concentrated on retirement and disengagement from work roles. A neglected aspect of the aging process is entry into second careers. Little research has been conducted on the nature and variety of second careers, yet a number of social pressures make it likely that an increasing proportion of the population will turn to a new career on more than one occasion during their lifetime. This paper reports the results of 70 interviews of persons aged 50 to 87 who have retired or left one occupation and taken up a second career as artists or craftspersons selling their work in art and craft fairs. We believe that second careers among the aging has been neglected as a research problem just as has been the uniqueness and growth of art and craft fairs as a setting in which many persons may pursue a new career.

Also neglected has been the creative potential of the aging population. This has been noted by the National Committee on Careers for Older Americans: "Collectively; older Americans today possess a range of skills and talents never before found in an older population." The committee also states that "the last decade has seen a remarkable increase in the number of individuals who are earning money through the sales of the art and craft works." (National Committee on Careers for Older Americans 1979: 31, also see Shreter and Hudson 1981). Their observation is supported by our finding that 52 of our 70 respondents entered into second careers in art and craft fairs since 1970.

The Nature of Second Careers

Clark, drawing on Simmons (1945) describes the second career as "the modal pattern of work change among healthy aged throughout most tribal and peasant

societies." Second careers are also found within contemporary industrial societies and involve the following characteristics: (1) some form of renumeration, (2) usually earnings are "smaller than those formerly acquired during a fully productive career," (3) the second career is not the "modal pattern" in American life because jobs are "not available in sufficient numbers to supply gainful employment to all healthy Americans of more advanced age who want to work," and so it follows that second careers are not clearly defined, and many of those who wish to pursue one must create and define it for themselves (Clark 1972a: 126). The second career concept adds a dimension of the aging process to other conceptualizations such as disengagement (Cumming and Henry 1961) and continuity theory (Covey 1981) and helps demonstrate the variety of life courses (Fry and Keith 1981) pursued by the aged in America. The research reported below will provide a case study of second careers in America, and will provide an exploration of that type of life course.[4]

Field Interviews and Observations

Systematic open-ended interviews were conducted with 76 artists and craftsmen. The data reported in this paper is based on those 70 subjects who were engaged in second careers as self-employed artists and craftspersons maketing their own products through the art and craft fair circuit in Florida and other Southeastern states.[5] Most of the interviews were conducted in Florida in February, March, and April of 1981 during "the season" when there are eight to ten major fairs or shows occuring on a weekend. The 76 subjects were selected at fair sites on the basis of apparent age, and interviews were sought with them while they were not engaged in transactions with customers. Only one person refused to be formally interviewed, but sufficient information was obtained from him before and after the refusal to allow us to see how he

related to the patterns we report below. Most interviews were conducted at art fairs or shows,and a few at the artists studio or home. Of particular help to us in establishing rapport with artists and craftsmen was our prior experience and knowledge about art and craft fairs which we communicated to them through our initial conversation and by passing out a copy of a paper we had written on the topic (Lieberman and Lieberman 1978).

In addition to the seventy-six systematic interviews, ninety-three informal interviews were conducted at sixty-two sites of persons engaged in activities relating to art and craft fairs such as organizers and promoters of fairs and shows, younger artists who are participating in the fair circuit, and officers of local art organizations which promote membership showings. A number of the informal interviews were repeated contacts with one of the seventy-six subjects. This procedure allowed us to cross check information from several sources, and to interpret the second careers of artists in the context of the world of the art fairs. The purpose of these informal interviews, and of the seventy-six open-ended interviews of our subjects, was to allow us to understand their world as they define and experience it.[6]

Characteristics of the Respondents

Age: Of the seventy respondents, sixteen were 50 to 54 years of age, twenty-six were 55 to 64, twenty-three were 65 to 75, and five were in the range of 80 to 87. (Table 1). Sex and minority status: There were forty-five males, and twenty-five females. The only members of ethnic minority groups were two persons of Japanese ancestry born in California. Marital Status: Sixty-four were married, two were single, two were widowed, and two were divorced. Residence: Forty-nine were living in Florida year round, eleven were wintering there, and the remainder commuted to Florida and fairs in other areas. Occupation: Frequently they had been in professional occupations: twenty-two were from such

professions as law, architecture, and engineering, six had been professionals in an art field such as advertising agency art director; fourteen were from business careers; twelve were from blue collar occupations; sixteen had been in the wife and mother role, (of these two had also been in art part-time and two had been employed at various other jobs). Education: There were twenty college or art school graduates, fifteen had some college education, six were high school graduates with some art school training, seven were high school graduates with some trade school training, twelve were high school graduates, and ten had less than a high school education.

The Participation of the Aging in Second Careers

There are several factors that affect the nature of participation by the aged in a second career in art and craft fairs: These include the nature of art and craft fairs, the type of art or craft produced, career status, career involvement, the involvement and support by a spouse, health and economics.

1. The Nature of Art and Craft Fairs

Art and craft fairs are a unique aspect of the arts in America which have been given too little recognition. It has been estimated that Americans spend 330 million dollars annually in the street marketplace (Dorst 1980). The fairs occur all over the United States. Commonly artists concentrate on one regional circuit. During the summer the midwest circuit includes Michigan, Ohio, Illinois and surrounding area, and in the winter includes Florida. About one-third of our interviewees commute to Florida, while the remainder, especially the older respondents, live there and exhibit during the winter season when most fairs are held (October, November, February, March, and April). The large number of fairs in Florida each weekend of the season makes this possible. Fairs vary in location and in the rigor with which the entries are juried. Fairs may be indoors in malls or outdoors in parks. Mall shows sponsored by private

entrepeneurs are prefered by some of the older artists because they provide a sheltered setting, even though they last five days and the hours are long. Most of our subjects participated in outdoor shows which are sponsored by art organizations or chambers of commerce. They are more often tightly juried. The better outdoor shows are juried by art professors, museum curators and art critics with national reputations. The degree of competition to gain entry is intense, but the result is participation in a higher quality show offering better sales, and more prize money, even if exposed to rain, wind, and sun.

A third type of fair is illustrated by the Artists Traveling Association in which a few of our respondents participated. They travel and camp together moving from one shopping mall to another in the Eastern half of the country following a prearranged schedule. The level of skill and ingenuity of their arts and crafts is comparable to that of the better outdoor fairs. The rigors of travel for the older participants are compensated by the presence of a kind of family atmosphere among the traveling artists.

As a locus for second careers the fairs provide an opportunity for the artist and craftsworker to produce, travel, and sell around the country, or to focus within one region as many do, especially with increasing age. Participants in the fairs are independent entrepeneurs who produce their own work, control its quality and content, select the fairs to which they will submit slides, travel to the show, set up their exhibit and sell directly to the public. All of this is only possible if the participants are self-starters who are committed to their work. The work is carried out in a non-bureaucratic setting. The participating artists value their independence having engaged in more restrictive employment in their past. Persons of all ages, prior occupation, and education can be found exhibiting side by side and accepting each other as equals in the comradery that prevails among the exhibitors.

2. The Type of Art or Craft Produced

The largest single category of media represented by older artists was in the two-dimensional area of drawing and painting including watercolors and oils (thirty-four of our respondents, Table 1). For some painters, particularly those attending indoor mall shows, with their controlled climatic conditions, time spent in attending a booth at the show was doubly utilized to create their work. Painters can more easily assemble their brushes, paints and easel, and working from photographs or from memory, paint away from their homes or studios. The major problems for the painters lie in creating durable but portable props to display their work that will withstand wind and rain. The painters most frequently had a background of formal art education and/or continued classes to improve their skills. Of concern to them were not only techniques but also presentation of their work, and a goodly amount of time, money and attention went into proper framing.

The next most commonly found medium for older artists was photography (nine persons). In addition to possessing the "creative eye" the photographers needed equipment that often represented a considerable investment. Most were self-taught or had a background in painting to serve them artistically. They travelled to various locations to shoot, spent considerable time in printing and framing their work in addition to travel to attend fairs, and were the most highly organized of the artists.

The three-dimensional artists represented a wide variety of media: laminated wood, marquetry, pine needle basketry, ceramics, jewelry, metal holloware, dried flower arrangements, shell art, metal and stone sculpture, and a variety of wood-working ranging from pictorial murals to assembled objects. Most were self-taught, carrying over skills from hobbies or earlier occupations. The amount of investment in equipment was variable; from miminal for dried flower arrangement and shell art, to extensive for some of the metal and wood craftsmen.

Some craftspersons were able to work at producing crafts at the fairs, and some were able to do finishing types of tasks, while others could only sit with their booths. For most artists and craftspersons in the outdoor shows there was actually minimal production because of their interaction with viewers and customers and other artists in the show. The shorter duration of the fair as compared to the mall shows and the usually larger crowds made for less opportunity or desire to engage in production.

Each medium requires a different kind of handling for transport to and from a fair, and presents a different kind of challenge. And although these media differ in the weight and size of each item, the total amount together with the display structure, and miscellaneous equipment becomes formidable and the help of a spouse becomes essential, as we will explain later. Among the various media one stands out as being the most difficult for the aging participant, and that is ceramics. Producing and transporting pottery is hard, heavy work. Packing it for safe transport to a fair is difficult. Each day it must be unpacked from the insulating layers of old newspapers, and at the end of the day it must be repacked, only to be unpacked and repacked for each succeeding day of an outdoor fair. It is therefore no suprise that although there are many potters exhibiting at outdoor fairs, only three potters were among our respondents. Transportation and display of work was less of a problem to the three-dimensional artists and craftsmen than it was for the painters and photographers, except for ceramics (as noted above) and for the one sculptor working in stone, where weight of his pieces was a limiting factor in his attendance of fairs. For some, considerable effort was required to move the work in the "loading-unpacking-setting up-taking down-packing up-loading" process, but the risk of damage or loss of a piece was less.

3. Retirement and Career Status

Seven patterns were identified in regard to career status (Table 3): Continuing in an Art Career, but in a very different work situation, were seven persons. Five of them had been in commercial art. Five were over 65 years of age, including two women in their eighties. Four had been participatation in the fairs over fifteen years, one for 48 years. An 87 year old woman artist does seven to ten fairs a year and produces wax pencil abstracts which are frequent prize winners. By leaving commercial art she had escaped routines and restrictions and moved into a form of producing and marketing art that provided enormous freedom and satisfaction.

Mid-Life Career Changes were reported by thirteen. Almost all of these were under 65 at the time of the interview, only one was a woman. Many had been lawyers, architects, and engineers, had become tired of what they were doing and had left for the art fairs. As one artist stated, "I didn't retire, I told them to shove it."

Early Retirement by Choice was reported by thirteen persons. They had expected to retire at 65 but an opportunity came along to go earlier, and they seized the opportunity to escape the work setting of American industry and bureaucracy. For some the change was made more secure by the continued work of their spouse.

Early Retirement - Forced Out. There were ten persons who would have continued working but had been told that they were no longer needed. An engineer in the space industry was caught in the cutbacks of the space program, and at age 51 found he could not gain other positions with companies. A particular occupation might become obsolete through new developments in the technology. Seeking other alternatives, they turned to art and the fairs.

Normal Retirement - Second Career. Eleven persons had retired at the customary age of 65 or close to it. Some entered second careers because they, or a spouse,

felt that continued activity was desirable. For some what had begun as a hobby, mushroomed into a full-time involvement and second career. A number of persons stated that if art and craft fairs had existed when they were younger they would have grabbed the opportunity, but instead they had to take on responsibilities to raise and support a family. Some had never painted or held a brush but became bored "counting palm fronds and grains of sand on the beach," and tried a paint by number kit, discovered they liked it, signed up for art classes, dumped the kit, entered art fairs, and became involved and enthused. One retiree who became a painter felt so strongly about his new career that he said, "This isn't a second career, it's a second life!"

Post-Child Rearing. Fourteen women had been wives and mothers and homemakers in the decades when it was the accepted role for women. Now the children were gone and they were interested in their own creativity and identity. One woman said, "I've done my thing for other people and now it's my turn for me." For some of the women it was a struggle to gain the acceptance of the husband for their activity and this will be discussed further below.

Two artists were Combining Art Fairs with Ongoing Careers. They were actively involved in art activities but had not yet retired from their professions. One artist had spent a couple of years combining art fair activity with his full time profession before retirement to test out the workability of the art fair as a second career, and was now retired and in his second career.

4. Type of Career Involvement

Second careers for those in the second half of life are not yet a patterned aspect of American culture, and those who enter a career status such as described above must define the meaning of their activity for themselves and others. This is especially true of persons working in art and marketing through the art and

craft fairs which are an aspect of American culture with a nebulous definition.

The respondents in this study were asked whether they were engaged in a career or a hobby. It is a difficult question in a work oriented society and where "career" carries a more prestigeful meaning than does "hobby". The answers revealed a range of definitions that gave consideration to the idea of career and hobby, but with a variety of innovative answers that indicated our respondents had thought about what they were doing and were not allowing the structure of our question to limit their thinking.

We find it is possible to conceptualize their responses into six categories which show the range of possibilities of involvement between what is generally agreed upon as a full fledged career, and those kinds of involvements that are clearly, to the artist, far more than mere hobbies. Each category of career involvement will be illustrated with a relevant statement by an exhibitor.

Strong Career Orientation in every way, involving being dedicated and devoting long hard hours to producing, selling, competing to get into good shows, competing for sales and sometimes for prizes as well, but more often for sales: "Some are out for prize money. The judges may like your work, but then the public does not buy. Me, I want to produce things that people will like, and I guess I'm doing that because the public likes my work and they buy."

Slowed Down Career where the artist is carrying on the same activity but at a reduced rate or at a slower pace: "We used to do more fairs, now we are cutting down on the number of fairs, being more selective in what we do."

Modified Career: Part Career - Part Hobby which involves doing work that one really enjoys as opposed to regular employment that is often viewed as "work" and not fun: "I don't know if I can call this a 'career', I'm enjoying it so much."

Career Involvement and Committment but without the usual monetary rewards that accompany careers: "I'm working harder at this than I ever did at my job

before (retirement) even though my income might not seem to be very much."

More Serious Involvement with the Art rather than involvement with building one's own career: "Careers? I'm through with all that. I spend a lot of time talking to people, not necessarily selling, so I can make them understand what I am doing. I want the public to come to see photography as an art." "I get lots of young people wanting to talk to me, wanting to know more about photography, about techniques. I like talking to them and helping to encourage them to develop into good photographers.

Not a Career - Not a Hobby, but an intense desire to share one's talents and good fortunes with others: "I do this because I really love the pleasure I can give to someone who will take one of my paintings home with him." "She spent a very long time deciding, but when she finally decided on the right one, I knew she was so happy, and I was happy that I could create something of beauty that another person could have." "It's a little more than a hobby - a hobby would be 100% for my own pleasure, but we want to contribute to others."

5. Degree of Involvement in Second Careers

Involvement in second careers can be measured in two ways. One is the amount of time spent in art and craft production and fair activity. Respondents were asked if their participation was on a full-time or part-time or occasional basis. The other indicator is whether the artist defines his activity as a career or career-type involvement (see above categories) or as a hobby. Forty-two of our respondents reported that they are pursuing art fair activity on a full-

time basis, and thirty-eight regard it as a career and four regard it as a hobby. Of the twenty respondents reporting part-time activity, eight regard it as a career and twelve regard it as a hobby. Six artists are engaging in fair activity occasionally, two as a career and four as a hobby. Two artists were uncertain of their future involvement and were doing their first fairs.

Perhaps of more interest than how many were more or less career-oriented, are the reasons for one or another orientation. Among the pushes or pressures for a more career-orientated, selling orientation are: (1) the high cost of a "hobby;" frames, photographic equipment, supplies are all costly and there is a need to make the art or craft pay for itself. (2) There is among the artists an equation of the public's approval and acceptance of their work with sales, a belief that if a person really likes what an artist is doing, they will buy. "I must be doing something right, my sales are pretty good," and conversely, if sales are low, a scrutinizing of one's work to figure out why one is not selling well and what will sell. (3) There is also a sense of challenge in developing one's skill, in getting better at what one is doing and thus selling more. "My future goals are to get better at what I am doing...and hopefully to get into the better fairs." (4) Exposure to the professionalism of other artists provides an added influence. Being in fairs with younger artists who are doing the fairs as a full-time career choice (some having given up lucrative professions) gives the older artist a chance to view professionalism in a highly competitive milieu. He sees the concern over display, props, brochures, selling techniques, inventories; sees it "paying off" and is influenced to try the same.

Among the pushes and influences towards a more relaxed orientation to careerism is: (1) a belief in the right to retire. Having worked hard in one's younger years at a job or profession and having raised a family and been responsible to children and their needs (three kids all went through college) now, they believe, one is entitled to enjoy life. (2) Another contributing factor is being financially secure with social security and/or pensions or investments that eliminate any need to work, but possessing a strong need to keep active and be involved. "I couldn't just sit in a rocking chair." (3) A third factor is the recognition and acceptance of the biological facts of life, the lessened energy and strength that comes with advancing years. Being less career-oriented allows the artist to continue working but at a slower, more comfortable pace. (4) Often the exhibitors reported that they want to enjoy their new found freedom and have fun with their spouse. Most frequently older couples (60 and over) speak of their artistic involvement in terms of "WE". "We decide how many fairs to do, when and where. We don't let this thing run us." This contrasts with the old career-oriented "my job, my work, my career rise." Because most of the older fair participants are couples sharing the work and experiences together, there tends to be more of an element of companionship in the endeavor than of work and competition. "We can take off and go fishing if we want to." (5) And last, but not least, is a concern with creativity. There is for so many the sheer joy in discovering what they can do with a brush or a pen or a camera. And for many this makes all else seem dim by comparison. "It doesn't really matter whether people buy my work or not, I will still go on painting, as long as I can hold a brush." "This is total satisfaction, to take a piece

of wood and turn it into something beautiful. I wake up in the night and ask will it ever end?"

6. Degree of Involvement and Support by the Spouse

Nearly all of our artists and craftspersons were married and most were doing the fairs either jointly or with active support of their spouses. It is almost impossible to participate in a fair without such support because of the arduous labor and long hours. Still, there were some cases in which single or divorced men and women were doing the fairs alone, and in a few cases, married men and women were doing the fairs alone because of their spouse's own career involvement which prevented participation in any aspect of production or attendance at fairs or shows.

Five of our respondents were part of a husband-wife team in which each spouse had his/her own media, and entered the fairs in his/her own name. And another ten reported that theirs was a joint endeavor in which both were equally involved in the art or craft activity, sharing all aspects of production and marketing. Half of the respondents had spouses that assisted in numerous ways. Husbands help wives by stretching canvas, framing their paintings, designing and building props, traveling and helping with or doing the driving, packing and unpacking and carrying, and acting as salesmen. Wives help husbands sometimes by doing some of the art production, by writing letters and filling out applications and keeping records, helping in packing and unpacking, and meeting the customer and selling. Spouses also provide crucial encouragement, emotional support and companionship to each other. They serve as primary ego builders, often evaluating the art work far more positively than the artist spouse does. This teamwork is all the more remarkable because most couples did

not work together before retirement. One person reported that "you must like another person a lot to spend 20 hours a day together," and another said, "If we didn't have this to do we would go crazy together."

The pattern for husband artists is one of wives offering a great deal of support, however, the pattern for wives who are artists is more variable. Some husbands provide a great deal of active support and encouragement and take their wives careers very seriously, while some wives report that their husbands are tolerant, but regard the whole thing as a hobby, which irritates the wives.

7. Health

The work of producing an art or craft and exhibiting it for sale is demanding. It follows that the participants in second careers must be in reasonably good health. Almost all did report good health. Many reported that their health had improved, especially those who had been in careers where they experienced psychological stress. Some reported that they currently had aches and pains, but they were of no consequence, they were too busy doing what they enjoyed to be concerned about such matters. But some acknowledged that arthritis made painting difficult, or that their vision was weakening. The oldest person in our study, who had been in fairs for a number of years, reported that he and his wife were participating in fewer fairs than they had in the past. One eighty year old painter stated that she does tire, and wouldn't go to more shows even if they were close to home. With her husband's help, she was able to participate in ten fairs last year, mostly indoor shows. But that number is impressive for a person of her age.

8. Satisfaction with Income

Although precise income figures from sales at the fairs could not be cited by most exhibitors, it is clear that satisfaction with income from the fairs varied with retirement status. Most exhibitors with ongoing art careers were satisfied, as were most who had retired early or who had retired at or near the age of 65 by choice. Among post-child rearing females about a third were satisfied, a third dissatisfied, and a third were uncertain. But among those who had been forced to retire early, twice as many were dissatisfied as were satisfied. Those who had changed career in mid-life were nearly evenly split.

For those respondents under the age of 65 who had left prior careers under duress, lack of sufficient income from sales at art fairs caused unhappiness and anxieties. While for those who had income from other sources such as social security, pension or investments, and who were not relying on the income from the art fairs for their total support, just making expenses was quite sufficient, and most reported satisfaction from the income derived from the fairs.

Other sources of income are crucial for most of the participants we interviewed. Only ten of our respondents are entirely, or almost entirely, dependent upon sales at the fairs. Six of these changed careers in mid-life and are 60 years of age or under. Nine of the fourteen post-child rearing artists receive neither pension nor social security, but have other income sources, usually a husband who works. Of the 70 persons in this study, thirty-two receive some form of pension. Another twenty-three receive social security, and ten of these receive both pension and social security. The low frequency receiving social security relates primarily to the age distribution of the persons interviewed. We can anticipate that more will receive social security in the future, if

current legislation remains in effect.

We believe that more persons eligible for social security could be encouraged to earn money and find creative satisfaction by participating in art and craft fairs or other second careers in the future if social security benefits were not reduced as a result of earned income. The amount of earned income that is scheduled for exemption from penalty will rise to $6,000 in 1982. For every two dollars earned above that, one dollar will be deducted from social security benefits of those under age 70. The ability of older Americans to maintain the quality of their life through second careers can be encouraged by reducing or dropping the retirement test for all social security recipients.[7]

Advantages and Disadvantages

The disadvantages of participating in art and craft fairs include unpleasant weather conditions; rain, wind, hot weather and sometimes cold weather. Personal discomfort is secondary to the loss of valued art work that may occur when a sudden gust of wind blows over a display, or rain suddenly falls upon watercolors. The fifteen hour long days at mall shows for several days running are a strain. Some of the entrepeneurs who organize mall shows fail to be concerned with any of the problems or welfare of the exhibitors once they have paid the fees. Sometimes an exhibitor is placed in a remote location in the mall and has little chance to sell their work. For all exhibitors there is the possibility of a day without sales, or a fair suddenly ended by a rainstorm. Occasionally there are people who pass a display and make negative comments about work that they dislike. To the extent that they are dependent upon the fairs for income or wish merely to meet expenses, there is the uncertainty of sales, from fair to fair, and the certainty that sales will in general be low for most exhibitors, and that there are not fringe benefits such as medical

and hospital insurance.

More often, however, the artists and craftspeople speak of the advantages. They enjoy the exposure afforded their work and many receive positive comments upon it. Many feel that their work can be seen by far more people in an art fair or mall show than in a gallery showing. Many consider the ultimate praise to be the purchase of one of their pieces and then there are the occasional ribbons and cash awards. But even without ribbons the artists know when they are doing worthwhile work and take pride in their craftsmanship. One artist commented, "I know I am doing good work, and giving good value to anyone who buys it."

The artists generally report that they love what they are doing. Painters often talk of the inner need to continue painting and of cherishing the time that they can be alone to paint. Other workers report similar pleasure in producing. Of particular concern and greatly valued by these workers is being in control of most of the conditions of work. Their hatred of bureaucracy is frequently expressed. They report that what they like best is being one's own boss, not having anyone telling them what to do, or when to do it, or how to do it; in short, making one's own decisions in almost all aspects of their work. They are self-directed and control the production of their work step by step from original idea to final delivery, and they are also able to see the response of the person who will use and appreciate the work. They feel they have control over the quality of their work, an advantage many felt was absent in the bureaucratic setting of their earlier employment.

Also mentioned as a positive aspect of this type of work is being able to work with the spouse, something that is not possible in the industrialized society that they have worked in for their life-time.

For those artists who are selling their work, the extra income is valued, however, the social and psychological advantages are often even more appreciated. Most exhibitors report that they enjoy meeting the people who come to look at the work on display. Many report that they like to travel and meet different people and that the art fair or mall show setting allows them to have a great deal of social interaction both with customers and with other artists and craftspeople. Artists look forward to renewed friendships with other artists and a comradery prevails at the fairs as artists share food, information, help each other out, and build a sense of community.

The psychological advantages of participating as artists are great. The respondents stated that they felt fortunate to have the opportunity to be able to do something creative. Although some felt that the public is not always appreciative of an artists efforts, failing to afford the artist as much status as other professionals, they themselves felt that their personal identity as an artist was greatly enhanced.

When asked about future plans most exhibitors indicated that they would continue with art and craft fairs. The one plan for the future that was frequently mentioned was the desire to improve and become a better artist. They were committed to their second career and to being successful in it, and found satisfaction in improving their skills.

Conclusion

We have seen in the data reported above that the characteristics of second careers described by Clark (1972a:126) are clearly supported. It is especially evident that second careers in art and craft fairs are not clearly defined and the participants do create and define their new careers, usually with the essential aid of a spouse. We also see in these careers part of the diversity

of adaptation of the aged in America. Their creativity is also impressive, and it is evident that even if creativity is not exercised after childhood it does not die, but can be expressed again in a second career.

FOOTNOTES

1. Presented at the annual meeting of the Gerontological Society of America Toronoto, Canada 1981. Funds for this research were provided by the Committee on Faculty Research and Creative Endeavors of Central Michigan University. The research was made possible by the generous cooperation of the artists and crafsmen who were interviewed.

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4. An amplified statement of this theoretical section is available upon request from the authors.

5. Not included in this analysis are the few persons who were under the age of 50. Also eliminated were one craftman who did not actually produce what he was selling, and an artist who at the time of the interview was about to enter the art fair circuit, but later decided not to do so.

6. In seeking the subjects definition of the situation, we are using the viewpoint of symbolic interaction (Blumer 1940).

7. Also supporting the termination of the retirement penalty on earned income is the American Association of Retired Persons. The National Committee on Careers for Older Americans (1979: 37) presents arguments for and against such a change (1979: 37-38).

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TABLE 1

AGE AND SEX
OF PARTICIPANTS
IN ART AND CRAFT FAIRS

	SEX		
AGE*	MALE	FEMALE	TOTAL
50-54	8	8	16
55-59	8	4	12
60-64	11	3	14
65-69	8	5	13
70-75	8	2	10
80-87	2	3	5
Total	45	25	70

*No respondents were in the ages 76-79.

TABLE 2

MEDIA AND SEX OF PARTICIPANTS IN ART AND CRAFT FAIRS

MEDIA	SEX		TOTAL
	MALE	FEMALE	
Painting, Drawing	20	14	34
Photography	7	2	9
Sculpture	2	--	2
Graphics	2	--	2
Crafts accepted in juried shows[1]	12	5	17
Crafts accepted in open shows[2]	2	4	6
TOTAL	45	25	70

1 Wood, jewelry, ceramics, baskets, holloware.

2 Beads, dried flowers, shellcraft, rugart.